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For Dwight's Journal of Music.

## Half a dozen of Beethoven's Contemporaries.

II. ANTONIO SALIERI.

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The next year (1781) appeared from his pen a ballad opera in German, entitled the "*Rauchfangkehrer* (Chimney-sweeper). The author of the text was unknown to Mosel—it being one which a friend had given Salieri that he might, while waiting for a text from the directors of the theatre, practise himself in setting German words to music. Still, it was put upon the stage, and, in spite of the critics, was a success, not only in Vienna, but in other cities—for instance, in Bonn where the boy Ludwig van Beethoven had the opportunity of hearing it. Mosel says, that the sharp criticisms of the work can only have related to the text, which, he adds, was beneath criticism both in its style and versification, while the music deserves special commendation. Salieri's success in setting what to him was still a strange language, he says, was surprising, and the modulations in the music—the entire accompaniments—were very beautiful. As a joke, a burlesque, in a tenor air of this work, Salieri introduced a passage which was sung in falsetto; nobody in those days dreaming that that thin, expressionless, unmanly kind of tone could ever come to be employed by composers except to create a laugh.

Leopold Mozart, in 1783, wrote to his son in Vienna for a copy of this work for Salzburg, and on Dec. 10, received the following reply. "I only write you in greatest haste that I have bought the 'Chimney-sweeper' for 6 ducats and have it already at home. Judging from your letter you take it to be an Italian opera. No, it is in German, and moreover a miserable original piece, which has Dr. Auernbrugger, here in Vienna, for its author. You will remember that I told you about Herr Fischer's having publicly satirized it on the stage."

In 1782, Salieri received an order to compose an opera seria for the court stage in Munich. He gladly undertook this, the more so, because he was allowed to take Metastasio's *Semiramis* for his text, of which he had composed several numbers in Naples. This proved also a success.

The next year, Joseph having re-established his Italian opera, with a company selected from a list of singers made by Salieri in Italy, the season opened with Salieri's "*La Scuola de' Gelosi*," enriched with several new numbers, which was a new triumph for the composer.

It will be remembered that one of the persons, who in 1770 tried over Salieri's youthful production "*Le Donne Literate*," and encouraged its production, was Gluck. The accumulating proofs of the young man's talents, his lively disposition, and especially his taste and views in music and composition, had won the warm affection of the veteran composer, and his fullest confidence. Of this he now gave a striking proof. At the end of 1783, as he was no longer able to undertake an opera, in consequence of a previous stroke of ap-

oplexy, he was called upon by the directors of the French Academy of Music, to designate some other composer, able to produce a French opera on the principles of that philosophy in Art, which he had taught both by precept and example, and which alone could give birth to a truly dramatic music. Gluck proposed Salieri, now in his 33d year.

It was twenty years since the first performance of the "*Orpheus and Eurydice*" in Vienna (1764). The "*Alceste*" and "*Paris and Helene*" followed in course of time, and, having gained that success which makes them mark an era in operatic history, the contest between his and the old Italian and French styles was renewed in the French language at Paris. "At last," says Poisot, "on the 19th April, 1774, the "*Iphigenie in Aulide*" of chevalier Gluck made its first appearance in the Nouvelle Salle du Palais Royal, opened, January 26, 1770, by a reproduction of Rameau's *Zoroastre*."

Here is the list of Gluck's operas in Paris.

1774, April 19. *Iphigenie en Aulide*. 3 Acts. Text by Racine, arranged for the opera by du Rollet.

1774, August 2. *Orphée et Eurydice*. 3 Acts. Text Celsabigi, translated and adapted in French by Moline.

1776, April 23. 3 Acts. Text by Calsabigi, translated by du Rollet.

1777, Sept. 53. *Armide*. 5 a. Text by Quinault.

1779, May 18. *Iphigenie en Tauride*. 4 a. Text by Guillard.

1779, Sept. 24. *Echo et Narcisse*. 3 a. Text by de Tschudy.

The order now received from Paris was for an opera in the style of these, and the text selected was "*Les Danaïdes*," by du Rollet and de Tschudy. Gluck's recommendation was of course sufficient, and to Salieri the composition was entrusted. It was his first attempt to compose a French text, his first attempt also to leave the regular Italian forms, which alone his protector Joseph really found to his taste. Salieri has himself honestly recorded the fact that he composed the work under the guidance of Gluck. When it was finished he took it to Gluck and they went through it together at the piano-forte. In one of the airs was a passage with which the composer was dissatisfied, but was unable to discover in what the fault consisted. He pointed it out in the score to Gluck, who examined it and then called upon Salieri to sing it. He listened attentively, and then said: "You are right, dear friend, the air as a whole is good, but the passage with which you are dissatisfied, displeases me also. Still I cannot at the moment discover the reason. Sing the air again." Salieri did so. "And now again." When the other reached the passage now for the third time, Gluck interrupted him, and suddenly exclaimed: "Now I have it—the passage smells of music!" and upon examination they found that the musical idea here did not spring from any necessity of the situation or sentiment of the text, but was introduced simply on artistic grounds.

"This remark of the great man," says Salieri,

"is as original as it is full of meaning, and in the highest degree instructive for every artist in every art."

Salieri himself took his score to Paris not only with the consent but to the great pleasure of Joseph. "*Les Danaïdes*" was put upon the stage with immense splendor, and first publicly performed on the 26th April, 1784, in the Theatre de la Porte St. Martin, the Palais Royal theatre having been burned a few years before. The success of the work was such as to gain him an order for two new operas. Rauquit-Lieutand wrote him that every composer, who produced three successful works at the Academy, received for each of the first twenty performances 200 francs, for each of the ten following 150 f., for each of the next (the fourth) ten 100 f., and all beyond forty 60 f.

Cramer, in his *Magazin der Musik* (II. 417 et seq.), gives a long article made up out of various numbers of the *Mercure de France* upon "*Les Danaïdes*." The article, of course, with its account of Danaus, Hypermnestra, the children of Danaus, of Linceus and his brethren, and the story of the five act drama, I pass over; but the introductory notice by Cramer himself is of too much interest to leave untranslated. Here it is.

"If the German public, and especially those who have formed a better acquaintance with Salieri, through the piano-forte arrangement of the *Armida*, which I have published, are as curious as I am to learn something of his new work, since, to all appearance he has followed in it still more closely the footsteps of Gluck and the path of Nature, they will thank me for giving them here a detailed and very intelligent criticism of it, both text and music, drawn from the *Mercure de France*, a work far too little known in Germany. True, I should have much preferred to have first seen the score of the opera, which as I hear with great satisfaction is soon to appear in Paris, in order to add to the news which these articles give my own more detailed opinion of it; but it may well be some time before we shall receive the score. Still I will introduce some notes of my own, which perhaps the thoughtful critic may not look upon as quite superfluous.

"That at first *Les Danaïdes* was to pass in Paris under the name of Gluck, to save it from the ill-natured remarks which so many, who judge a work of genius by the name of its author and not after its own merits, would be ready to make, as well as to smooth its way to the stage, I knew long since through letters, received before Salieri left Vienna for Paris. Very soon after his arrival in Paris, I received from Vienna the following account of its success. '*Les Danaïdes* thus far is having all possible luck. People have again come upon the idea, that the entire opera is by Gluck, and thus the composer is saved from a thousand plagues and torments in bringing it out, which would be far from the case in respect to a new master making his first appearance. The queen has had him come to Versailles three times to rehearse the work there; and each time

improvement in some of the points to which I have alluded, as well as otherwise to increase the efficiency of the Society, and assist its practical operations, I would recommend the establishment of a Staff of Superintendents—as they might be called—to consist of, at least, eight persons, one-half to be taken from the Board of Trustees, the others to be chosen annually from the Society at large. They should be selected for their intelligence and ability, and for their devotion to the interests of the Society, and conscientiousness in the discharge of its required duties. It should consequently be regarded as a post of honor, as it would be one of responsibility and labor. They could, with advantage, be apportioned equally among the several departments of the chorus—thus giving two to each part—the Librarian to retain as now his general supervision of the orchestra, and be included among the staff. It would be the duty of these gentlemen to attend to the proper seating and arrangement of their respective departments, both at rehearsals and concerts—to see that all are properly supplied with music—to take note of the attendance of members, and report the same regularly at each meeting to the Secretary or the President of the Board, and generally to provide for everything that pertains to the comfort and adds to the efficiency of the corps under their immediate charge—to do this with firmness and energy, and, at the same time, with discretion and courtesy. This, of course, would take the place of the present seating Committee, whose duties are merged in those of the staff of Superintendents. The number could, if required, be enlarged on occasions of extra duty and emergency. The four thus chosen from the Society at large, together with the Librarian, might, with propriety, be *ex officio* members of the Board of Trustees, but without the privilege of a vote at its meetings.

I am certain that, if such organization be established, it would do much to regulate and systematize the Society's operations, and bring about that unity of purpose and action so much needed in every Association of this kind.

A word here as to the proper numerical force of our chorus department, and the better balancing of the parts. Taking into account the accommodations and acoustic capacity of the building we are likely to occupy for all public entertainments for some time to come, there is demanded, to give proper effect to such works as we are accustomed to undertake on our ordinary occasions, a chorus of full 400 vocalists. By this I mean that number of really competent, co-operating and well-trained voices. This, with the unrivaled organ we have at our command, and an orchestra of sixty instruments, (the command of which, I am sorry to say, at present we have not,) would leave little to be desired.

As regards the best apportionment of the voices among the four departments of the chorus, I am inclined from my own observation, as well as from the recorded experience of those who have given the subject their special attention, to coincide in the plan now adopted by the great Choral Societies in England viz.: that of distributing an equal number to each part. To effect this, as we are now constituted, the ranks of the tenor and alto departments must, if possible, be increased; or else the present preponderance of basses and sopranos diminished. The attention of the examining committee is respectfully called to this point, in the future consideration of candidates for admission.

The standard, too, of qualification for admission to the Society, I would suggest, might with propriety be raised. The requirements of the Society are largely increased, and the draft upon the musical capacities of its members is greater by far, since the introduction into our regular repertoire for practice, of the inviolated and chromatic productions of Mendelssohn and Spohr, and others of the modern school, and which the taste of the present day demands in equal

amount with the easier oratorios of Handel and of Haydn.

And to the end that the qualifications of future candidates may be the more thoroughly tested, I would recommend that they be required to attend and take part in at least two of the Society's rehearsals or meetings for practice, before they are accepted by the Board. In this way, by a judicious observation, either of the committee themselves, or the superintendents in their respective departments, or of others specially delegated for the purpose, the abilities of the candidates can be more fully ascertained than is possible by a private examination only.

Nor do these remarks apply to such candidates and the newly admitted to our fellowship alone. With still greater force are they applicable, in many instances, to the older members of this Society. Surely, if we would keep pace with the advancing tendencies of the present day in music as in other branches of education, there is need of conscientious study and effort on the part of us all, lest, in these respects, the child become the father of the man.

But it is not altogether knowledge and artistic excellence, or capability of talents or acquirements, as we have seen, that makes the desirable member of an Association like this. Other attributes come in to fill up the complement of qualifications. "Many virtues," saith a quaint critic, "go to the making of a good chorister. He must have the secret applause of a good conscience towards the music, and the feeling that he contributes something to the grand and general result. The praise that he gets comes to him only through the composer, and is divided among so many hundreds that he can scarcely be said to taste it. He must, therefore, be not only a sincere lover of music; he must be humble and persevering. For without these qualities, that give diligence and a readiness in adopting the suggestions that must direct the whole, there is no possibility of bringing the art of choral singing to any perfection."

If the plan, now before the School Board of this city, should become a law, viz., the introduction of a system of thorough instruction in vocal music into the Primary Schools, under the supervision of an able teacher—as it is already taught by a special corps of teachers in the higher classes of the Grammar schools, we shall not be at a loss for material wherewith to recruit our ranks, or to raise our complement of active members to any number at which we may deem it expedient to limit ourselves; for the result of such plan must be, in a few years, to increase immeasurably a knowledge of the principles and practice of choral music throughout the whole community. Indeed, we ought even now, under the partial operation of the present system of musical education in our public schools, to find among those who annually graduate from the grammar department, an abundant supply of material for this purpose; and it only needs, as I believe, some systematic mode of registering the best pupils in the advanced classes in music, to render the scheme a practical one.

I have a few considerations in regard to the duties of the year upon which we are about to enter, the termination of which will mark the close of the first half-century of our life as a Society. It is fitting that so memorable an epoch in our history should be celebrated with more than usual circumstance and ceremony; and, while I would not counsel a departure from the ordinary rehearsals, and a rigid preparation for the Concert season, I would propose that a proper time be set apart as a festival week, in which this Society, with picked orchestra and chorus, enlarged to the utmost limits the capacity of our Hall will allow, and aided by the most renowned virtuoso talent this continent, if not the world, can supply, shall interpret in succession the sublime works of the Great Masters of Symphony and Oratorio.

It would be out of place, perhaps, for me to indicate, now and here, the details of a grand programme for such an occasion. This will require much thought

and consideration on the part of many, and the careful exercise of discretion and good judgment. But it should be early marked out and determined upon, in all its features, and the preparation for it set about in earnest by all who are to take part. A year is none too much time wherein to make ready for the work. I would advise, therefore, that this matter be committed into the proper hands at once, with instructions to spare no pains nor expense, within reasonable bounds, to make the occasion significant of the grand epoch it is to mark in our annals, and worthy the great names, the performance of whose noblest works will be linked with its observance.

### What they say of Meyerbeer.

**THE GENIUS OF ELABORATION.**—That Meyerbeer had genius no one will attempt to gainsay; but it was not a quick-creative, lightning genius, similar to that of Handel, Mozart, Mendelssohn, or Rossini, which could create "things of light and might" on the spur of the moment, making instinct, as it were, supply the place of thought and meditation; but a calm, surveying, penetrating, comprehensive, and calculating genius, which allowed nothing to elude its all-absorbing influence, and considered its labor under many aspects before it put the final seal to its accomplishment. It may indeed be very much doubted whether such works as *Robert le Diable*, the *Huguenots*, and the *Prophète* would have existed if Meyerbeer had had to write for his daily bread, like Rossini; as, indeed, it is doubtful whether the *Barbiere*, *Semiramide*, and *Otello* would have seen the light, had Rossini been placed above necessity. For these reasons we may accept it as a wise ordination that the two composers were differently organized and differently circumstanced. Had Meyerbeer been poor and Rossini rich, there is just a possibility that neither of them would have composed operas at all. It must not, however, be supposed, because Meyerbeer was so extremely slow in completing his operas, that he lacked facility in composition. On the contrary, he had a very fluent pen, and, when it pleased him to do so, could produce with great rapidity—witness the grand overture, written for the Opening of the International Exhibition in 1862, which was, we are informed, almost improvised at a sitting. But Meyerbeer—remarkably sensitive—was by no means strong in constitution; and a failure befalling one of his works at the latter end of his career, would, in all probability, have proved fatal to him. Knowing this, he carefully provided against contingencies. He not only prepared himself for the composition of his operas—at least, those operas written with a view to the French Academy—by a previous course of study and contemplation in the composition itself, as we were, elaborating every bar, but kept the work, when finished, beside him for years, perusing it continually, placing the various parts under different aspects with a view to new experiment, altering, adding, or subtracting from hour to hour, as if hoping in every change to approach more nearly to perfection. This was the way in which Meyerbeer's genius went to work; and, if it be doubtful whether such a way leads to the most successful issue, who can blame him for thus following the course he deemed most conducive to render his work worthy of his art? Meyerbeer, indeed, was the most scrupulously conscientious of musicians. He would have thrown an opera into the fire rather than have it produced before it had undergone his most earnest consideration, and before he had attentively examined it throughout, to discover whether any part was capable of amelioration. But Meyerbeer's care for his opera was not ended when, even to his own thinking, it had been completed. The singers, the chorus and the band, the dancers, the scenery, the dresses, the *mise-en-scène*, all occupied his most serious thoughts and made him anxious. He superintended the rehearsals, lent the aid of his counsels to the conductor and stage-manager, and would frequently strike out a new idea for painter or machinist, whereby some scene or incident might be vastly benefited. The result of all this care and foresight was that every opera which Meyerbeer brought out in Paris was a prodigious success—from *Robert le Diable*, in 1831, to the *Pardon de Pörmel*, in 1859.—*London Musical World*.

**MEYERBEER IN PRIVATE.**—As a man, Meyerbeer only failed in society because he expressed no opinions, no dislikes, no objections, and thus no predilections. The self-engrossment which seems to have been a part of his character, and was an ingredient in his talent, may have stood betwixt himself and sincerity as regards the music of his predecessors or his contemporaries, and somewhat, also, in social in-



tercourse. Withal, he was a man who had travelled, and seen, and heard; he was pleasant at repartee, and fine (to the very extremest fineness) in his appreciation of humor.

So far as can be learnt, his strict self-occupation did not desert him to the last. He knew that he was dying; and was able, we hear, for himself to arrange every detail of the sad ceremonies which belonged to the clay when the soul has fled from it.—*Athenæum*.

**NOT SPONTANEOUS.**—In the music shop windows you may see two caricatures in plaster by Danton the younger. One represents Rossini lolling easily, contentedly, the very picture of indolence, in a huge platter of macaroni. The other exhibits Meyerbeer with note-book and pencil in hand, his face contorted, like the phrensiad Sybil's, wrestling with thought to force a blessing from it. This touches the weak point of Meyerbeer's genius; it is the imperfection of all precocity. When the first glow of the premature morning is past, all the subsequent light is obtained by painful effort. Inspiration ceases; whatever comes is wrenched by dint of will. The instrument is not the Æolian Harp struck with superhuman wildness and wantonness by Nature's own self; it is the organ, noble and majestic and soul stirring, but whose loftiest strains are blurred by the wheezing of the bellows or the creak of the lever in the hands of the sinewy blower who stands behind the fabric. The blower is not unfrequently heard in Meyerbeer's organ.—*Spiridon's Letters*.

**THE PUPIL IN COUNTERPOINT.**—One day Meyerbeer composed a fugue which he showed to Weber, who was delighted with it, called it a master-piece and vowed nothing would do but it must be sent to the Abbé Vogler, that the latter might know he was not the only music master in Germany who could form excellent pupils. The fugue was sent to Darmstadt. No answer, not even a simple acknowledgment of receipt, came. Weber attributed this silence to jealousy. "Oh ho!" said he, "the Abbé knows that none of his pupils could do so much and his pride is hurt; he is irritated with us and won't reply." At the end of the third month a voluminous packet all at once came from Darmstadt. Weber was delighted, for he felt sure it was complimentary—but to his astonishment he discovered a complete Treatise on Fugues written from beginning to end in the hand of Abbé Vogler. The Treatise was divided into three parts: the first gave a general and succinct exposition of the rules of fugue; the second was a critical analysis of Meyerbeer's fugue, an examination of it in every particular, and a demonstration in form of its gross violations of all the canons; the third was a fugue written by the Abbé on the theme which Meyerbeer had selected, and the reason for each note and each measure was given *seriatim* with irresistible logic. Weber was deeply mortified. Not so was Meyerbeer; he took the Treatise, studied it thoroughly, and after he had mastered it, he composed a fugue in eight parts, and sent it directly to the Abbé Vogler, who instantly replied: "Come here. I will receive you in my house like a son, and I will show you where to draw from the fountain head of science." To Darmstadt Meyerbeer went, although the Abbé was not only a Romish priest, but the organist of the Darmstadt cathedral. His family had the good sense to see that no evil, if his principles were firm, could come of this commerce. The Abbé had three pupils when Meyerbeer joined them, and it certainly tells eloquently in favor of his mastery over his art that two of his pupils should be such eminent composers as Carl von Weber (the author of *Der Freyschütz*, *Oberon*, etc.) and Meyerbeer. These three pupils were, besides the one just mentioned, Gambascher, who afterwards became the chapel master of the Austrian Court, and Godfrey von Weber. The day would begin with a Mass celebrated by Abbé Vogel, and served by Carl von Weber; they would then set to work; the Abbé would give to each the theme on which he was to compose; this one would have a *Kyrie*, that a *Sanctus*, the third a *Credo*, the fourth a *Gloria in Excelsis*. The Abbé, too, would work, and by night-fall they had among them composed scores enough to furnish all the parishes in the neighborhood. Every Sunday the school would go to the Cathedral, where there were two organs. The Abbé would sit at one, the pupils would sit at the other, and would either echo the theme of the master, or would embroider it with variations. Great was the emulation which existed between these fellow-students, their friendship never was clouded by any mean passion. When Carl von Weber died, his family found among his papers the manuscript of a cantata which bore this title: "A Cantata written by Weber for Vogler's birthday, and set to music by Meyerbeer and Gambascher." It was dated 10th June, 1810. Meyerbeer wrote the choruses and a

trio; Gambascher wrote the solo. By the time Meyerbeer was seventeen he had written several excellent pieces of religious music; among them was "God and Nature," which commanded great applause at the Court of Hesse Darmstadt, and led the Grand Duke to appoint him his composer in ordinary.—*Ibid*.

### The Musical Season in London.

**ROYAL ITALIAN OPERA.**—The Covent Garden season opened March 27th, with *Norma*, in which Mlle. Lagrua, a singer of continental fame, rather past her prime, secured a *succès d'estime* in the part of the priestess. The *Times* congratulates the lyric stage on the acquisition of a singer, "who, in a dramatic sense almost perfectly, and in a musical sense with more than average felicity, can be said to present the ideal Druidess of Romani and Bellini." . . . "The partial deterioration of physical force has been accompanied by a nearer and nearer approach to perfect art." The Adalgisa of Mlle. Battu, the Pollio of Naudin and the Oroveso of Atry, are commended. *Norma* ran three nights.

The first week in April offered *Masaniello*, *Il Trovatore* and *La Favorita*. Mario was Masaniello, and all spoke with admiration, still, in spite of his impaired voice, of his consummate art, his picturesque appearance, his perfect acting, his wonderful *pianissimo* singing, etc. Graziani, as Pietro, Mlle. Marie Battu and Sig. Neri-Beraldi, as Duchess and Duke, and Polonini as Borella, all made a good impression, apparently, while the *dansuse*, Mlle. Salvioni, "danced and mimed the part of Fenella to absolute perfection," says the *Orchestra*. Band and chorus, under Costa, superb. Herr Wachtel, the German tenor, (not new to England), in the part of Manrico, "leapt at one bound to the pinnacle of popularity." The *Times* credits him with "a powerful voice, a striking personal appearance, youth, vigor, imperishable self-possession, and a high-chest C, ready at an instant's warning; a sonorous note, admitting of no denial." Mlle. Fricci (Leonora) is thought to have improved, and Mlle. Destin (Azucena), from the Imperial Opera at Vienna, promises to be useful. Graziani and Tagliafico took the parts of Count Luna and Ferrando. In the *Favorita* the opinion of Mlle. Lagrua as "a thorough artist" was confirmed. Mario was not at his best as Ferrando. The other parts were by Graziani, Atry, etc.

The next was a week of repetitions. First, *Trovatore*, which made some of the admiring critics "reflect" and begin to think that the triumph of Wachtel was rather "sensational," and that he is far from being a great artist, even violates the very grammar of his art, etc. Then *Favorita*, Mario this time in magnificent voice. Then, in honor of Garibaldi's visit, *Norma* and a part of *Masaniello*, which seem to have delighted the hero much. The only novelty was the successful debut of Herr Schmid as Oroveso.

The largest audience of the season was drawn by the first performance of Rossini's master-piece, *William Tell*; Graziani as Tell, Dr. Schmid as Walker, and Wachtel as Arnold. The *Musical Standard* warns the latter, that "the youthful energy which now enables him to lavish three Cs *in alto* on one aria, cannot last, and should in due time be supported by acquirements more likely to endure." Verdi's *Ballo in Maschera* was given several times, with Lagrua, Mario, Mlle. Battu, Graziani, Capponi and Tagliafico, in the principal parts, with a new contralto, Mlle. Tati as Ulicia, the sorceress.

Then came repetitions of *Tell* and *Favorita*, and then (April 30) *Le Propriété*, with Wachtel as Jean of Leyden, who was very hoarse. The new Fides, Mlle. Destin, is apologized for on the ground of extreme youth (23 years), the music being "beyond her capabilities, whether physical or artistic." Mme. Rudersdorf was the "earnest, intelligent and painstaking" Bertha; and the three black crows, who drone out the chant: *Ad nos, ad salutarem undam*, were Neri-Beraldi, Polonini and Capponi.

Monday, May 2, *Tell* again. Tuesday, *Un Ballo* again. For Thursday Mlle. Lucca was announced in the *Huguenots*, but the *Trovatore* was substituted on account of an illness. On Saturday, Adelina Patti's *rentrée* as Rosina in *Il Barbiere*, with Mario as Almaviva, Ronconi as Figaro, Ciampi as Bartolo, Tagliafico as Basilio, etc. Of Patti, it is said:—"Her voice is fuller, more developed, sounder than before, whilst she has not lost a whit of her almost childish vivacity and smiling coquetry in acting such a part." For the music-lesson she sang "*Bel Raggio*" magnificently.

The next week's performances were mainly in memory of Meyerbeer, who died May 2. The *Prophète* (second time), the *Huguenots* and *Robert le Diable*. It does indeed speak well for the resources of a theatre, that could bring out three such works in one week, and in superb style. We copy from the *Times*, May 16.

Herr Schmid was so gravely indisposed that the part of Marcel was, at the eleventh hour, assigned to Sig. Atry; while for Mlle. Pauline Lucca—who, though also suffering, was still both able and willing to avert another disappointment—a printed apology was circulated. About the general execution of the *Huguenots* it is enough to say that unusual spirit appeared to animate every one engaged, even to the new Valentine, who, notwithstanding her indisposition, the reality of which no effort could succeed in wholly concealing, sang with such energy and acted with such good will that the brilliant impression she had created near the end of last season was vividly renewed. The clear and penetrating tones of a *soprano* voice remarkable alike for vigor, strength and freshness, could not fail to make their effect, and at times carried everything before them. The zealous endeavors of Mlle. Lucca were the more to her credit, remembering what sincere interest the composer of the *Huguenots* took in her artistic career; how he watched her progress in Berlin, how he aided her by his invaluable counsels; for Meyerbeer, it should be generally known, was a most kind and sympathetic friend to young and rising talent, and Mlle. Lucca was one of those to whose promise he had faith and whose fortunes he materially aided. She was lucky, too, in her Raul de Nangis. Those who are the warmest partisans of Signor Mario, those who can recall his ancient triumphs in the *Huguenots*, are invariably most anxious for him when he is announced to undertake this difficult, exacting, and fatiguing part. But on the present occasion he began well, warmed to his task as he went on, and gave full point and meaning to every passage of significance, whether vocal or dramatic.

Another incident in this performance was the first appearance of M. Faure (also a *protégé* of Meyerbeer), whose St. Bris, so often praised, showed him worthy the master's good opinion; and yet another, the re-appearance of Madame Nautier Didié, an especial favorite with Mr. Gye's supporters, whose impersonation of Urbain, the page, was as sprightly as her execution of the two melodious airs ("Nobil Signor, salute," and "No, no, no") allotted to that character, was expressive. Mlle. Battu gave the florid music of Marguerite de Valois with her accustomed fluency; Signor Tagliafico was, as usual, a gallant Nevèr; and Signor Atry's Marcel, though deficient in weight, was, on the whole, so good that the absence of Herr Schmid was the less to be regretted.

*Robert Le Diable*, which attracted a crowded house on Saturday, brought forward Mlle. Lagrua in the interesting part of Alice, which she sustained with eminent ability. That some of the music overtakes her voice, may be stated at once; but her general conception of the character is highly poetical, and her singing for the most part as highly artistic. Here and there her expression is overdrawn—as in the recital to Robert, "Vanne disse, al figlio mio;" nor can we approve of the ornaments with which she strives to embellish the second couplet of that simple and melodious romance, "Nel lasciar la Normandia," which, like all the things of true beauty, when undressed is adorned the most. In other respects, however, Mademoiselle Lagrua's performance may claim almost unqualified praise. Signor Naudin's Robert does not realize the chivalric portiture to which we have so long been accustomed by Signor Tambrlik; nor is his vocal declamation marked by the breadth which imparted such dignity to that of his contemporary; nor does he look the character by any means so nobly. Nevertheless, Signor Naudin has qualities which stand him in excellent stead; his voice, naturally strong, and when he does not force it, telling, is in the vigor of its prime, every note being under the easy control of the possessor; he de-

claims with energy if not always with well balanced emphasis; and he has an abundance of expression at command, which, not infrequently,—after the French rather than the Italian manner—he lavishes, instead of husbanding. The ideal Robert Signor Naudin is not; but a "Roberto robusto," full of intentions, earnest, lung-proof, and at times really impassioned, he unquestionably is. He produced no extraordinary impression on Saturday night in any part of his performance, but honorably achieved what is termed "a success of esteem." Bertram was represented by Signor Atti, who made even a more respectable figure than he had already done in *Marcel*. This gentleman is a sterling artist and most valuable acquisition.

The idea of producing Nicolai's "Merry Wives of Windsor" at this Theatre, this season, has been abandoned, and Flotow's *Stradella* is promised instead.

HER MAJESTY'S THEATRE, under the management of Mr. Mapleson, opened on Saturday evening, April 9, with *Rigoletto*. Three of the singers were new to London, viz: Mlle. Vitali, Mlle. Bettelheim, and Signor Varese. The *Orchestra*, of May 16, reviews the first week thus.

Signor Varese, considering his great age, is a wonderfully good representative of the hunchback. We scarcely notice, in entering into his Robsonian humor and pathos, that his voice has been fresher and rounder. He sings with infinite feeling, and won throughout the evening hearty bursts of commendation. Of Madlle. Vitali we hope much. She is still young, and her organ will, we doubt not, acquire much of that fullness and sonority that are at present lacking. Her style is unaffected and careful and as an actress we can commend her general interpretation of the character of *Gilda*. Signor Giuglini's *pianissimo* singing in the scene with *Gilda* and subsequently in the last act, met with the usual "brava." Fraulein Bettelheim is an exceedingly handsome girl, and as such made a success in her small part of *Maddalena*. She sung her part of the quartet very well, but we cannot speak specially of her abilities till we see and hear her in another part. The *Monterone* of Signor Bossi, and the *Sparafucile* of Gasperoni, were worthy of the applause they received. The opera was well mounted, and the orchestra under Signor Arditi, as usual, most careful and effective. The chorus, we confess, we could wish to see improved. During the course of the evening, Madlle. Titiens appeared in the "National Anthem," and received a rapturous ovation. On Tuesday, "*Rigoletto*" was repeated to rather a thin house. On Thursday, Flotow's "*Marta*" was performed with the subjoined cast:—*Lionello*, Giuglini; *Lord Tis-tavo*, Mazzetti, (his first appearance); *Plumkett*, Mr. Santley, (his first appearance in that character); *Nancy*, Madlle. Bettelheim; and *Marta*, Madlle. Vitali.

The orchestra and chorus were effective; but the putting on of the opera, so far as scenery is concerned, was most miserable. The house was thin. To-night (Saturday) Titiens appears in "*Norma*;" and on Tuesday Garibaldi will visit the theatre, when Rossini's "*Tell*" will be appositely given.

There were also one or two performances of *Troratore* and *Lucrezia Borgia* about this time, and Madlle. Bettelheim, both as Azucena and as Orsini, is much lauded by the *Times*.

The week ending May 7th, was occupied with Nicolai's "*Die lustigen Weiber von Windsor*," Italianized under the title of "*Falstaff*," by Sig. Maggioni. In this version the fat knight is called *Sir Giovanni Falstaff*. A description of the opera and performance will be found in another column. *Falstaff* kept its hold on the public for a couple of weeks longer; during the latter part of that time in alternation with Gounod's *Faust*, which was reproduced with the same cast as last year, with the exception of Mlle. Bettelheim in place of Mlle. Trebelli as Siebel.

The rest of the cast was as before. There was the pensive, dreamy, yet womanly and impassioned Margaret of Madlle. Tietjens—the most German, the most Goethean, and therefore the most poetically correct embodiment of that beautiful creation hitherto witnessed; there was the *Faust* of Signor Giuglini, remarkable for many reasons, but most of all for the refined and exquisite delivery of the soliloquy in the garden ("*Salve dimora*"), which, like "*Parlatele d'amore*," was encored; there was the Valentine of

Mr. Santley, whose masterly portrayal of the death-scene of Margaret's brave and gallant, but unrelenting brother would alone stamp the performance as one of uncommon excellence; and there was the bluff—somewhat too bluff, perhaps—and insinuating Mephistopheles of Signor Gassier, for whom, being indisposed, an apology was spoken between the second and third acts.

## Dwight's Journal of Music.

BOSTON, JUNE 11, 1864.

### Concert for the Benefit of the East Tennesseans.

This concert, which took place last Saturday evening in the Music Hall, had been most quietly prepared,—we presume, under private auspices—and seems to have received hardly a word of notice in the public prints since its occurrence. Yet artistically, as well as in view of its philanthropic and patriotic object, it was one of the most interesting, perhaps the very best, of the larger concerts of the season of 1863-4. Coming so near midsummer, and after the concert season proper, and with short notice, it did not crowd the hall, as both the music and the purpose naturally should have done, although the tickets were put down to *par*, the good old half-dollar price, and although it was understood that our city's guests, the officers of the Russian fleet, would grace the occasion with their presence. Yet the audience was large. The selection of artists and of pieces for performance was, with the exception of one or two vocal pieces, of the highest order. We do not remember a programme of the same materials,—Orchestra, Great Organ, Piano-forte and Voice—during the past year, that could be called quite equal to it. It was as follows:

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| 1. Prelude and Fugue in A minor, for Organ.  | J. S. Bach.  |
| 2. Symphony. (No. 7, A major).               | Beethoven.   |
| 3. Romance, from 1st Concerto for Piano.     | Chopin.      |
| 4. Air, from La Sonnambula. "Ah non credea." | Bellini.     |
| 5. Trio Sonata for Organ, (E flat).          | J. S. Bach.  |
| 6. Concerto for Piano, (G minor).            | Mendelssohn. |
| 7. Viva the Laugh.                           | Bendelari.   |
| 8. Overture to "William Tell."               | Rossini.     |

MR. PAINE had the manliness in opening the two parts, to choose Bach pieces only. And he played them as he only in this country can play them. The sublime Prelude and Fugue in A minor, especially, taxed the fullest resources of the Organ and the organist. We doubt whether the capacity of the great instrument's "lungs" has ever been so largely tested and at such length. Vast waves of glorious harmonies were rolled up from its deepest depths with an unflagging energy and grandeur. So intricate and yet so clear and beautiful in the interplay of parts, so wonderful in the evolution of rhythmic form out of the pregnant germs or themes! Well, this may be said of all Bach's art, and it is useless to attempt to describe such a Fugue. There were many restless, wondering, puzzled listeners or non-listeners no doubt; but there were many also on whom it made a deep and grand impression, creating a craving for more such hereafter; nor is a technical understanding of the composition necessary to such impression and enjoyment, any more than understanding is to such true enjoyment and feeling of the beauty and infinite suggestion of the ocean rolling up the beach.

The Trio Sonata in E flat is one which Mr. P.

has often played before in public. Its beauty is of so quiet a character, its art so perfect and so unpretentious, that with those accustomed to things more highly spiced, to the cheaper appeals of sentimentality or "effect," it might pass unnoticed. This music reflects a serene, cheerful, genial, self-possessed and pious spirit, whose depth of feeling and wealth of fancy grow upon you slowly, it may be, but are sure to reveal themselves to you at the right moment when you are really ready to receive. In Art one must put himself in the way of such opportunities, even if he have to wait some time and take not a little upon trust. Know that you are dealing with a great and earnest mind, with a great genius: is it for you to turn away at once because you do not feel the force and meaning of his words! The Sonata, however, excited a good deal of quite warm applause; it was played on a nice selection of softer stops, and with the utmost clearness and purity of outline.

MR. OTTO DRESEL has become one of the "seld shown flamens," lately, outside of the more private temples of the Art. He has scarcely played in public before for more than a year past, and it was a rare treat to hear two such noble piano compositions rendered in his masterly and inimitable style. Have we ever listened to more perfect piano playing than that was?—allowing of course for the disadvantage of the finest possible piano in so large a hall. The Chopin Romance is exquisite as a piano piece alone, as Mr. D. has so often played it—and who is there that interprets Chopin with so interior a sympathy and so fine a grace?—but the orchestral accompaniments are equally unique and exquisite. The instruments are so delicately chosen and blended, the coloring so fine and spiritual, the sympathy of part with part so perfect, that you are transported to an element much more heavenly than Fairyland. The G minor Concerto of Mendelssohn has been more played, here and everywhere, by every pianist of any pretension, than any other Concerto. It would have been a greater rarity to hear a Concerto of Beethoven, for instance; but there was no chance for orchestral rehearsal, and so he wisely chose the safer alternative. The composition is one which cannot wear out, and it is not every day that we can hear it so interpreted. There were long calls for repetition of the Chopin piece, which were properly declined.

MR. ZERRAHN's orchestra did its work faithfully and with spirit; but unfortunately it was even more slender in the number of strings than at the ordinary Afternoon Concerts; three first violins, two violas, &c., was a meagre complement for that great Symphony. Nevertheless it gave great pleasure to those who listened truly. Many, we are sorry to say, were disturbed, throughout the concert, by the peculiarly restless and unmusical character of a portion of the audience liberally sprinkled through the house.

We are sorry also to make another exception to the perfect whole of the entertainment. The pieces selected by our excellent singer, Miss PHILLIPPS, were not particularly in place, not worthy of her own artistic character. To the Bellini aria, to be sure, the only objection could be, that it did not seem to harmonize, either by contrast or affinity, with the rest of the programme. Still less her encore piece, the waltz "*Il Bacio*," which is nothing but a graceful show-piece. But the "laughing" piece was not



even clever nonsense; flat, senseless, and to earnest music-lovers positively disgusting—that very word was frequently heard among the audience coming out. Of course there are always plenty to applaud and to encore such things. To our Russian visitors—and educated Russians have long been noted for their interest in classical music—it must have looked as if a standard in art were wanting here with all our love of it. We can more than pardon much to the hearty, generous and riant nature of our rich-voiced contralto; let her laugh as much as she will—in the right place; such a concert was not the right place. She sang finely of course; yet may we be pardoned the frankness of suggesting, with all friendliness, that the habit of singing in Italian operas, to West Indian Spanish publics, does not seem to have increased the refinement either of her singing or her stage deportment. Something too much of the free and easy way, the jolly, independent overfamiliarity with art and audience, the nodding to acquaintances, &c. This lady has too much sense and character to let applause mislead her long, or to sing only to the loudest audience.

**SCHOOL FESTIVAL.**—Our Russian guests have received no more beautiful and touching tribute, during this week of entertainments in their honor, than the Concert provided in the Music Hall on Wednesday afternoon, when 1200 girls and boys of our free schools sang to them in chorus, under the direction of their devoted teacher, CARL ZERRAHN, and with the support of Orchestra and the Great Organ. The scene itself was of course one of the most beautiful that could be imagined; so many fresh young faces, such a flower garden of lily white, and all gay colors, rising in terraces amphitheatrically around the organ; such perfect order in their filing in from all directions to their places; such beaming looks and perfect unity in voice and action, was charming to witness. We have described it more than once before, but this time it was better than ever; and so was the singing. After a good fugue and free voluntary on the Organ by Mr. LANG, the singing opened with the Russian national hymn, to these original words:

Sea birds of Muscovy, rest in our waters.  
Fold your white wings by our rock-girdled shore;  
While with glad voices its sons and its daughters,  
Welcome the friends ye have wafted us o'er.

Sea-kings of Neva, our hearts thro' your greeting!  
Deep as the anchors your frigates let fall,  
Down to the fount where our life-pulse is beating,  
Sink the kind accents you bear to us all.

Fires of the North, in eternal communion,  
Blend your broad flashes with evening's bright star!  
God bless the empire that loves the great Union;  
Strength to her people! Long life to the Czar!

All their fresh voices blended most effectively in this, and the welcome was accompanied by a sudden eruption and flutter of 1200 little Russian and American flags, which as instantly disappeared. This noble, thrilling air was followed by "Hail Columbia," which sounded rather meanly after it, and which in spite of somebody's best skill in bridging over to it by an orchestral modulation, seemed to have no musical affinity with the other. Alas! that we have not a national hymn!

The Angel Trio from *Elijah* was then sung, in three-part chorus, by the girls of the two higher schools, with beautiful effect. Then a chorale by Mendelssohn: "Let all men praise the Lord," by the whole. In the pause which followed, the musical babblement of all those voices, talking and laughing together, was not the least interesting phenomenon of the pleasant hour.

The rest consisted of skilful Organ selections by

Mr. Lang; the prayer from *Freyshütz*, sung, or hummed, with muted voices (and encoored); the *Gloria* from "Mozart's 12th Mass," and "Old Hundred." Admiral Lessoffsky and his officers appeared much delighted with this unique and charming welcome; so were all who were so happy as to have invitations.

**ORGAN CONCERTS.**—These still continue every Saturday afternoon, and we see no reason why they should not all the year round, although the audiences have been small of late. In Anniversary Week there were concerts both on Friday and Saturday, at noon; the former by Mr. THAYER, who besides a fugue of Bach (2nd in G minor), played the finale of Beethoven's 5th Symphony, offertories, variations, &c.; the latter by Mr. WILLCOX, from Handel's "Samson," Haydn's Mass No. 2, Mozart's Quartet in D minor, Wely, Kozeluch, and an improvisation.

Mr. GEO. E. WHITING played last Saturday, showing remarkable command of the instrument and such skill in the combination of stops as one might expect from an earnest pupil of Best. His programme included:

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| 1. Fantasia in E b-Op. 88.                      | W. T. Best.  |
| 2. Pastoral in G major.                         | J. S. Bach.  |
| 3. Prelude and Fugue in F minor                 | Mendelssohn. |
| 4. Improvisation on an Air by                   | G. Whiting.  |
| 5. Concert Fantasia in F minor.                 | Haydn.       |
| 6. Romance from Symphony "La Reine de France"   | Mendelssohn. |
| 7. Chorus from <i>Elijah</i> . "Be not afraid." |              |

To-day, at noon, Mr. THAYER will play—Bach's Toccata in F among other things. We hope he will soon play again two pieces which we lost in one of his former concerts (May 21), viz., the great Prelude in B minor by Bach, and the 5th Sonata of Mendelssohn (both for the first time).

Our brief "Notes" on many other concerts, in our last, were cut short in the middle by the printer's procrustean column rules, and what could not get in has strayed away past recovery. We did wish, at least, to thank Mr. RYAN for another hearing of the "Midsummer Night's Dream" music, with Mr. Lang's choir of female voices, and orchestra, and for the overture by Rietz and other good things.

**HANDEL AND HAYDN SOCIETY.** The Annual Meeting took place May 30th, when the old board of officers were re-elected. By the Treasurer's report it appeared that the receipts for the year ending May 27, 1864, were \$2254.32, and the expenditure \$1538.97, leaving the Society entirely out of debt and with a balance of over \$700 in the treasury. The Librarian reported the addition of 869 vocal parts, and seven scores to the library during the year. The secretary (Mr. L. B. Barnes) reported a successful year; there had been six concerts, five of which were for the joint interest of the Music Hall Association and the Handel and Haydn Society; and one, the first, a voluntary offering to the Organ fund: there had been thirty rehearsals, with a fair attendance, the average on pleasant evenings being one hundred and ninety-seven members; the highest number present at any rehearsal, two hundred and ninety-one. There had been thirty admissions of new members, and two expulsions. The secretary did not discuss the affairs of the Society with his usual fulness, but gave place to the excellent address of Dr. Upham, the President, which will be found in another part of to-day's paper.

**BOSTON MUSIC HALL.** The annual meeting of the stockholders of the Boston Music Hall was held at the hall this forenoon. The Treasurer's report showed that the receipts for the year ending June 1st, 1864, have been \$54,051.44, and the expenses \$16,704.61, leaving a balance of \$17,347.43, which has been used for repairing and permanent improvement of the hall and towards payment of the cost of the great organ.

The President, J. B. Upham, Esq., in a verbal report, stated that the organ had so far withstood the vicissitudes of temperature and climate, without the least apparent injury; and on a careful survey, re-

cently made, it was found to be in perfect order throughout. The old Board of Directors was re-elected, as follows: J. Baxter Upham, Robert E. Apthorp, E. D. Brigham, Ebenezer Dale, John M. Fessenden, H. W. Pickering, and J. P. Putnam.—*Transcrip June 8.*

**OUR STUDENTS AT LEIPZIG.**—A friend writes us: "YOUNG ERNST PERABO has lately taken the second prize at the Conservatory *Pruefung* (examination), consisting of the score to *Don Giovanni*, and the new edition of Beethoven's piano works. This was as high as he could aspire, as he did not yet compete this year in composition."

Many of our readers here in Boston will remember Master Perabo, who resided here, with his parents, some seven years ago, and who, at that time, being not twelve years old, used to play (by heart) a score or two of Bach's fugues, sonatas of Beethoven, etc. Once we heard him play a prelude and fugue by Mendelssohn *at sight*. A subscription was raised among musical persons in New York and Boston, Mr. Scharfenberg taking the lead, to send the boy to Germany for his education, and he has now been gone nearly six years, the greater part of which time has been wisely spent in laying the foundations of his general education, which had been neglected too much in favor of music. He has only been a couple of years at Leipzig. The Perabo family have lately lived at Sandusky, Ohio, one of the papers of which city says: "The best musical talent at the conservatory was said to be American, among whom are Perabo of Sandusky, Petersilca of Boston, and Jacobi of New York city."

MME. RISTORI, in a letter to a friend mentions, among other plans, one of a visit to Paris, at no distant period, in order to play the part of *Antigone* of Sophocles, with the choruses of Mendelssohn.

**NEW HAVEN, CONN.** Mendelssohn's "St. Paul" was performed here on the 2nd inst., by the Mendelssohn Society, and an orchestra of 23 performers, mostly from the Philharmonic Society of New York, under the direction of Mr. G. J. Stoeckel. We regret that we could not accept the invitation of the Society to be present. We have received a letter criticizing the performance rather sharply, although praising orchestra, chorus and some of the solo singers; but as it is anonymous, we cannot print it.

## Musical Correspondence.

**BERLIN, APRIL 29.**—As it may not be uninteresting to you to hear of the success which attended the debut of Mr. CHAS. R. ADAMS, (the Tenorist, and a native of your city, I believe,) at the Royal Opera here on Tuesday evening, April 19, I enclose to you the opinions of several of the first critics here, which I have clipped from the columns of their respective papers. Mr. A., has, since his third appearance (as Arnold in "Tell"), entered into a three years engagement with the Intendant of the Royal Opera, assuming the position which Theodor Formes has been obliged (his once beautiful voice being a complete wreck) to vacate. L. P. W.

First comes a critique over the name of one of the most promising among the younger composers of Berlin, the author of several charming romantic overtures, Richard Wuerst:

"**ROYAL OPERA.** In Mr. Adams, from the German theatre at Pesti, we have made the acquaintance of a singer richly gifted by nature, whose fresh and sonorous organ still needs sufficient schooling to be sure, but in whom we may already clearly recognize a great tenor. The throat tone, which he often produces, is perhaps partly a consequence of his nationality. He is a North American, and so the English idiom explains the guttural coloring of many tones, which again in others disappears entirely. All the sustained song, in which Mr. A. can form the tone slowly and *con amore*, allows the voice to resound with infinitely more significance, than the rapidly

spoken recitatives, the fiery Allegro, or the swift dialogue of the ensemble pieces. Here somehow the singer is not prompt enough in the formation of his tones, and the full control of the organ must depend on further studies. The intonation is as pure as gold, and the enunciation very distinct for a foreigner, frequently even to faulty vocalization. His Manrico had a decided success, as the frequent applause of the full house showed.

"Fräulein de Ahna counts Azucena among her best parts and showed herself this evening on her best side. Herr Betz has for some time past ripened into one of the most famous baritones. His Luna may in many respects be called a masterly performance; only he must guard against too much of the modern Italian *rabbia*. We can pardon more exaggeration of that sort in an Italian, than we can in a German. Our prima donna, Fikulein Lucca, in the part of Leonora, took her leave for the season of the public here, which covered her with honors of all sorts," &c.

The *Vossische Zeitung* says, among other things: "In spite of many faults in enunciation, and lack of distinctness and facility in rapid tempo, Mr. Adams is essentially the best tenor who has appeared on our stage as 'guest' for a long time, and seems well adapted to fill the vacancy that exists. . . . But so far he is an Adagio singer; in Allegro he succeeds but seldom in bringing his voice to the right tones, the dramatic fervor is wanting, the enunciation not clear. Equally helpless is he in recitative. . . . But these are peculiarities which he can mend, with his evident talent and the good foundation he has gained for the *cantabile* proper, if he remains for some time attached to our stage, and seeks to assimilate himself with the good forces that surround him."

The *National Zeitung* has a criticism by Gumprecht:

"The tenor question, which has troubled the direction of our theatre for some time has become critical. As no means have been found to overcome the disinclination of Herr (Theodore) Formes to Raoul, Manrico, Lohengrin and the whole tribe of such, and his name during the last month has commonly only enriched the sick list on our bills, this singer on the first of May will dissolve forever his connection with our stage. Through the whole season the voice of Herr Woworski has borne the burden of the heroic rôles, the most wearing and exacting of all. To a second such campaign it would inevitably succumb, and the first thing is therefore to place an efficient colleague by his side. If all signs do not deceive us, such a colleague is already found in the person of Herr Adams. . . . His voice, although not of eminently athletic build, yet seems by volume, compass, as well as by its bright, penetrating quality, well qualified for the heroic career. It still possesses the full freshness and elasticity of youth, and one may expect for it a gratifying future in the artistically educative atmosphere of a first-class theatre. The intonation is good; the enunciation, however, needs to be made clearer. Particularly in the treatment of the vowels, some foreign sounds mingle themselves. He feels most at home in the sustained melody, which gives him time for the full development of the tone. In the recitative one misses the right routine, and in the *ensemble* pieces he is too much in the background. But further practice and experience will correct these faults, and give freedom and boldness in the whole and in detail."

Another, while confirming all the above, says further:

"We have here to do with a *lyric* tenor, and a singer, who only wants more fire, more interest in the *ensemble* (in that he is almost indolent), to make him an agreeable acquisition for any stage. *Depth* he has not; at least it is not fine, and consequently a part like 'Max' is not adapted to him. We hear Herr Adams is to sing in 'Tell'; we recommend Tamino, Ottavio and the like."

PHILADELPHIA, MAY 29.—Our musical season is at an end. The trees have donned the garb of summer, the warm days tend to make city life intolerable, and hundreds who, during the past winter, frequented the halls of music and the haunts of art, will soon turn their backs upon the scenes of past enjoyment. There has been no lack of musical performances of a high character. The second series of Messrs. Cross and Jarvis's soirées was even more encouraging than their first. A series of parlor concerts afforded us classical music in an acceptable dress, and the six concerts of Carl Wolfsohn were as worthy of their projector as those of former years.

All of these were well attended, and proved that the good taste of the few has given tone to the many who would be thought possessed of taste and yet have it not. Far be it from me to maintain that none but musicians can enjoy the musical *pabulum* offered on such occasions. Among these are so many different degrees of cultivation, that it were difficult to know where to draw the line. In many instances, too, there is that knowledge without sympathy, and that mastery of facts without feeling, of which pedantry consists. If none but the cultivated few were admitted to the pleasures derivable from this source, classical music would not deserve the universal appreciation coveted for it by many of its votaries. Nor will it, in our days, at least, become popular. As soon would I believe that Scott or Thackeray are as much read as Miss Braddon or Mrs. Henry Wood. In art, the great is for those who understand, and for those who aspire to the appreciation of it. A limited number truly, and one which might be greatly increased by proper instructors. There are but few, however, who meet the higher requirements of their professional position. Barring their number, one might ask: who will teach the teachers?

With this, you will receive the programme of Mr. Wolfsohn's sixth and last concert. Mr. Kreissmann's appearance was a long looked for event. When Mr. Wolfsohn, in his prospectus, promised us a chance to hear the singer of whom Boston is so proud, we humbly thanked him and longed for the stranger's arrival, for two reasons. Firstly, that we might enjoy Mr. Kreissmann's singing. Secondly, that we might compare your idea of one of your favorites with our impressions. The result is, we are very sorry that you will ever have him back again: Sorry, indeed, that the meeting of four such artists as Kreissmann, Thomas, Wolfsohn and Ahrend was but for a brief hour of a pleasant summer day.

His voice, under almost perfect control, his true conception of the poet's meaning, his noble and impassioned delivery of the bolder passages, and his exquisite rendering of the tender or the playful, stamped his performance as one from which the student might draw inspiration. To some it must have come as a new revelation of the beauty and the depth of German poetry, thus to hear such

"airs

"Married to immortal verse."

What can be truer to the spirit of Heine's sad "Ich grolle nicht" than Schumann's version of it? With such songs we need nothing more than a singer possessing Kreissmann's pleasant voice and intelligent appreciation of every varying phase of poet's and musician's mood. It is well that such creations repel the unappreciative. May they never become fashionable!

Nor did the German songs form the only attractive portion of this glorious matinée. Besides the Scherzo of Chopin, the songs of Schubert, Schumann and Franz, the Schumann quartet and the Schubert duet, all of which works represent composers of this and the last generation, there was a solo for the violin, by Giuseppe Tartini, that carried one back a century and a half. Boldly did it contrast with those later works. Comparing the old with the new, the beauties of both stood out in great relief. The quaint figures of the quick movements might seem old-fashioned, but the grateful harmonies, the charming melodies, and the scientific composition of the whole, make it a most interesting solo, and cause one to regret that the perfection of the mechanism of the piano has almost thrust aside the violin as a solo instrument.

\* Part I. Duo (piano and violin) in A, op. 162, Schubert, by Messrs. Wolfsohn and Thomas.

Part II. "Dichterliebe," Schumann, sung by A. Kreissmann.—2 Scherzo in B flat minor, Chopin, C. Wolfsohn.—3 "Der Erlkönig," Schubert, A. Kreissmann.—4 Violin solo, Tartini, Theo. Thomas.—5. (a) "Widmung," (b) "Frühlingsgedränge," (c) "Willkommen im Wald," R. Franz, A. Kreissmann.

Part III. Quartet in E flat, op. 47, Schumann, Messrs. Wolfsohn, Thomas, Kaumerer and Ahrend.

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC.

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#### Vocal, with Piano Accompaniment.

Sleep, sleep my darling child. Song. E. Bruce. 30  
A simple lullaby, with pleasing words and music.

Whack, row de dow! or The Untameable Shrew. Song. W. Walker. 30

A most astonishing and lively production, showing how the lady, whose temper was "rather unstable," shook her husband "as long as" she "was able."

Let my care be no man's sorrow. Ballad. Wrighton. 30  
Of high character. A good classical song.

There is no one like a mother. Song. S. Winner. 30  
For guitar. Of sterling merit.

The Knight's vigil. W. H. Weiss. 35

The good Knight watches his arms through the night, according to ancient custom, previous to formally assuming them, and commencing the career of chivalric daring, to which Sir Cecil intends to devote himself. The ballad goes on to inform us how he fought, bled, and died, for love and glory.

General Scott and Corporal Johnson. D. A. Warden. 35

The old corporal, who fought in 1812, comes forward to offer his services to his old commander. A very "good hearted," affecting song.

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An excellent contraband song, illustrating the joy of the blacks on becoming "boortahs" at "Uncle Sam's tavern," with money enough on hand to pay the bills.

#### Instrumental Music.

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An excellent composition, of medium difficulty.

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The regular "Kiss" waltz contains many octave passages and is, therefore, somewhat difficult for small hands. The present is a useful piece for teachers.

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A bright, cheerful, "always gay" waltz, of medium difficulty.

Brooklet's lullaby. (Bächlein's wiegenlied). Osten. 30

A very pretty piece for child learners, simple, and very graceful.

Fantasia brillante. Sonnambula. F. Leybach. 75

A difficult piece of a high order, on portions of the airs from the opera.

#### Books.

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Haydn's Masses, which have already been announced, merit each a particular description. The present one in G, (that is, mostly in the key of G,—varying occasionally to D and G minor,) has a general character of brilliancy and cheerfulness, and, with the exception of a few passages, is not difficult, and is not beyond the reach of a common choir; each member of a choir is benefitted by the practice of such music far beyond the amount expended for a book.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

